

SAMANTHA PARKER SALAZAR

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PUBLIC PROJECTS

2018 (construction in progress) *Blueprint*, Permanent Installation for the Woodbourne Public Library, Centerville, OH.

2015 *Patterned Obsolescence*, Installation for BIA Parade of Homes, Columbus, OH. in partnership with Rockford Homes Realty

2015 *Equidistant*, Permanent installation sponsored by Sage Hospitality for the Courtyard Marriott, Austin, TX. in partnership with NINE dot ARTS

2011 *Pool Projects 1 and 2*, Commissioned by King's Park Estates, Peoria, IL.

SOLO EXHIBITIONS

2019 (forthcoming) Gallery 310, Marietta College, Marietta, OH.

2018 (forthcoming) Lonnie Stewart Art Gallery, Carl Sandburg College, Galesburg, IL.

2018 (forthcoming) *Slit Mine Instead: Another Meditation*, The Guest Room, Jan Brandt Gallery, Bloomington, IL.

2018 (forthcoming) *Someone Found: A Meditation* Merion Hall Gallery, Saint Joseph's University, Philadelphia, PA.

2018 (forthcoming) *Swell*, Shircliff Gallery, Vincennes University, Vincennes, IN.

2018 (forthcoming) *Conjure*, Rosefsky Gallery, Binghamton University, Binghamton, NY.

2017 *Samantha Parker Salazar*, Curtain Gallery, Shadowbox Live!, Columbus, OH.

2017 *American Renegade*, Illinois Central College, Peoria, IL.

2016 *Wakeby Night*, ROY G BIV Gallery, Columbus, OH.

2015 *Retrofit*, Georgetown Arts Center, Georgetown, TX.

2015 *Beyond Substance*, MSK Brooklyn InFUSION Center, Brooklyn, NY.

2015 *Interstellar*, MANIFEST, Cincinnati, OH.

2015 *SLASH*, Shannon Gallery, Ohio University Eastern, St. Clairsville, OH.

2015 *Malleable Matrices*, Urban Arts Space, Columbus, OH.

2011 *Fabric of Li*, Hartmann Gallery, Peoria, IL.

GROUP EXHIBITIONS

2019 (forthcoming) Museum of Art, University of Southern Mississippi *two-person exhibition

2018 (forthcoming) *An Evening with Art*, Columbus Museum of Art

2018 (forthcoming) *Off The Wall: PrintAustin 2018*, Southwestern University, Georgetown, TX.

2017 *Build Hope, Not Walls*, Big Medium Gallery, Austin, TX.

2017 *Arctic Turbulence*, ArtPrize Nine, Ali Nicole Bridal, Grand Rapids, MI. *two-person collaborative project

2017 *Abstract Invitational*, Brandt-Roberts Galleries, Columbus, OH.

2017 *GOD in the Abstract*, The Gallery at St. Luke's, Metuchen, NJ.

2017 *Donde Esta Mi Arpon Pistola*, Universidad Veracruzana, Xalapa, Mexico.

2017 *The Greenery Show*, Troppus Projects, Kent, OH.
 2017 *Neck of the Woods*, Morgan Conservatory of Paper, Cleveland, OH.
 2017 *Wild Art Columbus*, Wild Goose Gallery, Columbus, OH.
 2017 *Synthetic Fruit*, Slayer Gallery (online only)
 2016 *Iceberg*, Xavier University, Cincinnati, OH. *two-person collaborative project
 2015 *Botanica*, Bedford Gallery, San Francisco, CA.
 2015 *New Perspectives in Printmaking*, Art on Fifth, Austin, TX.
 2014 *Spatial Planes*, Blue Star Contemporary Art Museum, San Antonio, TX.
 2014 *Truth & Consequences*, Anya Tish Gallery, Houston, TX. *three-person
 2014 *Affinity*, Williams Tower Gallery, Houston, TX. *three-person
 2014 *NEXT 2014: A Survey of Contemporary American Printmaking*, Nicole Longnecker Gallery, Houston, TX.
 2014 *POOL*, Visual Arts Center, Austin, TX.
 2014 *The Printed Image 5: National Biennial Printmaking Exhibition*, Alice C. Sabatini Gallery, Topeka, KS.
 2014 *The Heart of the Matter*, Oceana Gallery, Pacifica, CA. 2014 National Exhibition, Art of the Center, Overland Park, KS.
 2014 *The Contemporary Print: A Survey of Printmaking*, Big Medium Gallery, Austin, TX.
 2014 *Working Generations*, Davis Gallery, Austin, TX.
 2013 *Endpapers: Before the Beginning and After the End*, Northbranch Projects, Chicago, IL. and Backspace Collective, Peoria, IL. *traveling exhibition
 2011 *Exquisite Line: Engraving 2011*, 311 Gallery, Raleigh, NC.
 2011 *20/20 Vision: 4th Edition*, The Firehouse Gallery, Louisville, GA.
 2010 *Disguise: National Juried Print Portfolio*, Purdue University, IN.
 2010 *Printmakers and Prodigy*, University of Texas Permian Basin, Odessa, TX.
 2009 *Mostrad'Arte*, Palazzo Vagnotti, Cortona, Italy

EDUCATION

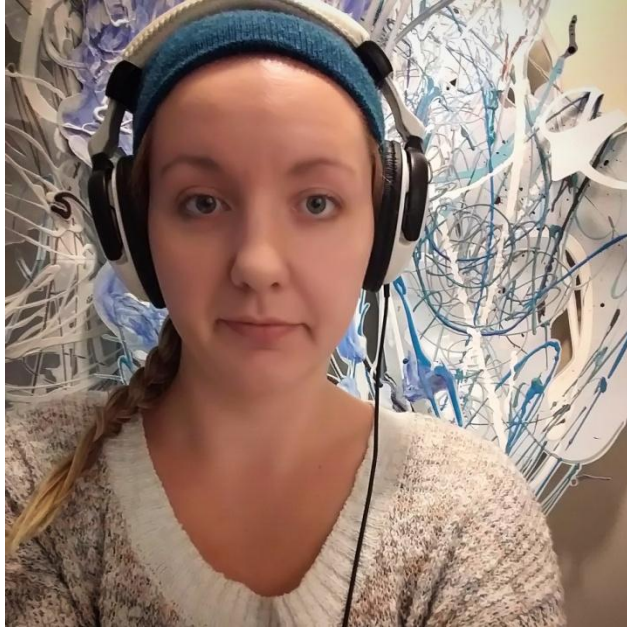
2014 MFA, The University of Texas at Austin, Printmaking
 2011 BFA, Bradley University, Printmaking and Art History
 2009 University of Georgia, Cortona, Italy
 2005 Milwaukee Institute of Art & Design

AWARDS

2017 Project Seed Grant, Artprize Nine, Grand Rapids, MI.
 2017 AITC Grant, Greater Columbus Arts Council
 2017 Columbus Arts Festival Emerging Artist Grant
 2015 Merit Award, Art Kudos International Exhibition, Juried by Charles Long
 2015 3rd Round Showcase Winner, Installation Category, ArtSlant Prize
 2014 John Fergus Post-MFA Fellowship in Visual Arts, The Ohio State University

FIELD EXPERIENCE

2017 (current position) Museum Instructor, The Dayton Art Institute, Dayton, OH.
 2017 Drawing & Cut Paper Stencils, Southeast, Inc. Columbus, OH.
 2016 Visiting Artist, Kenyon College, Gambier, OH.
 2016 Panelist, *Outside the Frame, Outside the Gallery*, 2016 Southern Graphics Council International Conference, Portland, OR.
 2014-15 Resident Artist & Visiting Instructor, The Ohio State University, Columbus, OH.
 2015 Juror, Arkansas Arts Council Visual Arts Panel, Installation Art Category
 2015 Art Explorations: Cut Paper Installations Workshop, Urban Arts Space, Columbus, OH.
 2014 The Art of The Cut: Engraving & Cut Paper Workshop, Flatbed Press, Austin, TX.

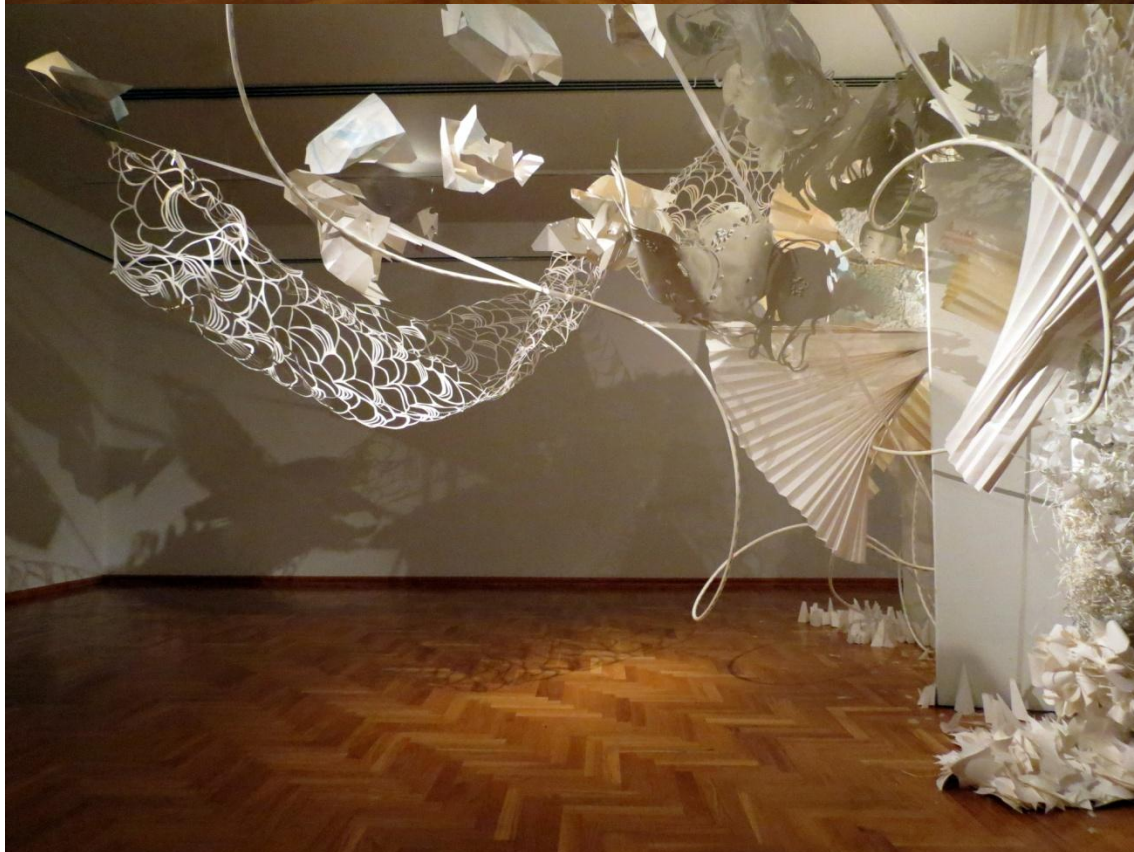


Samantha Parker Salazar creates large-scale installations and works on paper set in an intricate and often colorful hyperreality. She earned an MFA from The University of Texas at Austin in 2014 and a BFA from Bradley University in 2011. Salazar was the 2015 John Fergus Fellow at The Ohio State University, where she was a resident artist and lecturer in the printmaking area. She has taught workshops at Flatbed Press (Austin, TX), Urban Arts Space (Columbus, OH), and Southwest, Inc (Columbus, OH). Recent awards include a 2017 ArtPrize Nine Seed Grant, Greater Columbus Arts Council AITC Grant, Columbus Arts Festival Emerging Artist Grant, and a 2015 Art Kudos Award.

Salazar's professional background includes the realization of several permanent public projects. *Equidistant*, an installation sponsored by Sage Hospitality for the Courtyard Marriott-Austin (TX), is a vertical cascade of paper set in their four-story lobby. In 2018, the new Washington-Centerville Public Library (OH) will unveil Salazar's next permanent installation, *Blueprint*, a collaborative effort with the University of Cincinnati Libraries to turn the collection of Woodie Garber blueprints into a canopy of printed and cut paper in the WCPL lobby. Her exhibition record includes national and international venues as well as public and private collections. Samantha Parker Salazar is currently based in Columbus, Ohio and is a studio instructor at The Dayton Art Institute. She is represented by Brandt-Roberts Galleries in Columbus, OH.









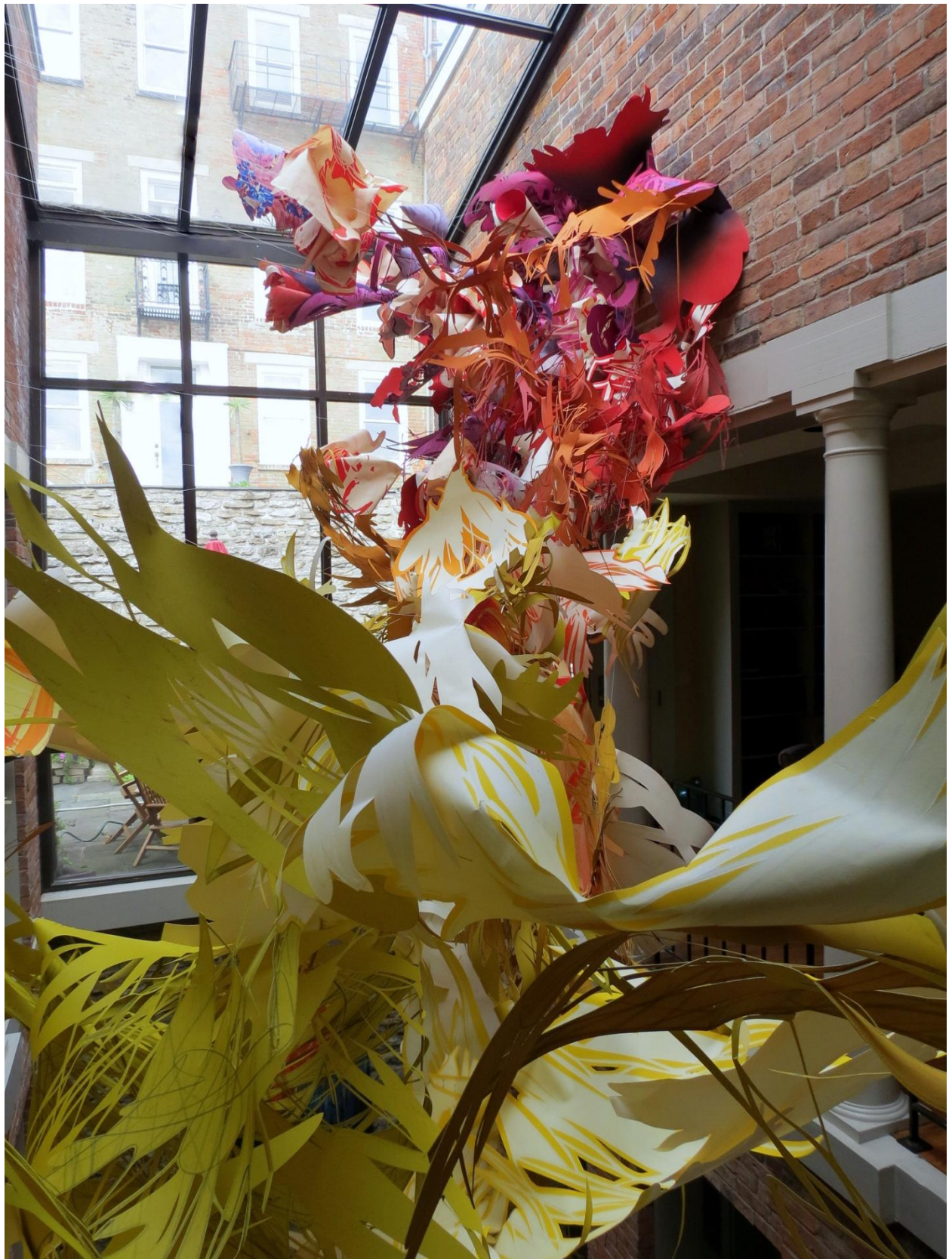












Image List:

1. *Perpetuate*, 2017
Acrylic and monotype on paper, PEX piping, wood, digital print on vinyl, wire, monofilament
Variable dimensions
Location: Brandt-Roberts Galleries, Columbus, OH.
2. *Arctic Turbulence*, 2017
Wedding dress, acrylic and beading on paper, elastic, fabric, wire, PEX piping, digital print on vinyl, monofilament
Variable dimensions
Location: Ali Nicole Bridal, Grand Rapids, MI.
3. *Iceberg*, 2016
Fabric, paper, PEX piping, beading, elastic, wire, monofilament
Variable dimensions
Location: Xavier University, Cincinnati, OH.
4. *Wakeby Night*, 2016
Acetate, paper, light bulb, wire, elastic, rope, monofilament
Variable dimensions
Location: ROY G BIV Gallery, Columbus, OH.
5. *CRASH*, 2015
Paper, monofilament
Variable dimensions
Location: Private collection (permanent), Cincinnati, OH.
6. *Maraschino*, 2015
Vinyl, monotype on hand-cut paper, paint, PEX piping, rope, flagging tape, monofilament
Variable dimensions
Location: Georgetown Arts Center, Georgetown, TX.
7. *Equidistant*, 2015
Acrylic, lithography and monotype on hand-cut paper, cement paint, monofilament
Variable dimensions
Location: Courtyard-Marriott (permanent), Austin, TX.

8. *Waking Red*, 2015

Monotype on hand-paper, digital print on vinyl, monofilament

Variable dimensions

Location: Urban Arts Space, Columbus, OH.

9. *Double Twist*, 2015

Monotype on hand-cut paper, vinyl, flagging tape, monofilament

Variable dimensions

Location: MSK Brooklyn InFUSION Center, Brooklyn, NY.

10. *Patterned Obsolescence*, 2015

Intaglio, monotype on hand-cut paper, PEX piping, fabric, monofilament, vinyl

Variable dimensions

Location: BIA Parade of Homes, Columbus, OH.

Contact Information:

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Project Description:

With ease and fluidity of movement, winding forms made of various thicknesses and types of plastic invoke a confounding moment not far from a dream. The proposed Short Pop project, *Twine About*, will be a reaction to the colors, forms, and movement of the nearby mural located at Greenwood Park. The surfaces of the plastic, recklessly smeared with synthetic materials like polymer gypsum and cut with the precision of a fine blade, will be an irony in their existence as properties of the same object. Contradictions between ideas of the ugly/beautiful, slick/rough and concept/utility will be visually present through the color, texture, and intertwining movement of the plastic linear forms. This project will be a site-specific celebration of the thriving art community in Columbus by being inclusive of the other artwork within its proximity.

Materials Description:

The project will weigh approximately 420 lbs. It will be made of the traffic drums and bases provided by The Paul Peterson Company, as well as lightweight Sintra, PEX piping and Tyvek that will be purchased using the materials budget. Sintra is a thin but durable plastic that can be cut by hand and heat set into organic shapes, whereas Tyvek is a malleable sheet of plastic. I plan to use airbrushing techniques on both and then cutting into them by hand. PEX is a pliable type of plumbing material that makes wonderful curvilinear marks in space. The drums will be weighted underneath with sand bags. The weights will not be visible to viewers, but will be hidden within the understructure. As the piece climbs higher, the upper areas will be supported by the tension of cords that are anchored with ground stakes. Each traffic drum will be transformed in color, shape, and texture. The bases of the drums will remain the traditional cylindrical shape, but as they are stacked higher they begin to visually fray and dissipate from being cut on top. The plastic forms will be fastened together using heavy duty zip ties that will accompany the piece aesthetically. Attention to craft and detail is particularly important in this case so that the piece transcends the utilitarian value associated with raw construction materials. A lift will be needed in order to erect the sculpture.